

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME II

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NUMBER 2

NEW GREEK AND ROMAN AC- QUISITIONS

II. BRONZES



FIG. 1
ARCHAIC FEMALE
FIGURE

IN the last number of the Bulletin reference was made to the acquisition of seventeen bronzes as part of the large consignment of Greek and Roman antiquities which the Museum has received. As each one of these forms in itself an important addition to the Museum collection of ancient bronzes a short account of them is necessary. Of the seventeen pieces only four are, properly speaking, statuettes; but the four figures used as mirror-supports may also be classed under that category.

The rest are specimens of decorative work, with four exceptions—a sword, greave, *strigil* and *hydria*. The Greeks, as has been appropriately said, "touched nothing which they did not adorn." Their artistic energy did not confine itself to producing statues and paintings, but their utensils and articles of common use are often of such exquisite shape and work-

manship that they rank as works of art. Thus, among the ancient bronzes which have been discovered, a great part served by way of ornament to the most varied objects, such as furniture, vases, mirrors and so forth.

In the statuettes and the decorative reliefs the same development of style and technique can be traced as in contemporary works of sculpture. The earliest among the new statuettes is the girl holding a lotos-bud (*cf.* fig. 1). A hole at the top of her head seems to indicate that this figure once served as a mirror-handle. It belongs to the sixth century B.C., and shows the stiff, archaic treatment prevalent at that time. The figure stands in a rigid attitude, the only variety in the pose being in the action of the arms, which are no longer tightly attached to the sides as in the most primitive figures. The modeling of the body is flat and the rendering of the face betrays the inexperienced hand of the artist who had not yet solved the difficulties presented by the fashioning of the human eye and mouth.

The figure of a youth carrying a pig on his shoulders, and three mirror-supports, of which one is a bearded man, all belong to the succeeding period (520-450 B.C.), when the initial problems of sculptural rendering have, for the most part, been successfully solved and only a lingering stiffness in attitude remains to show that full freedom and naturalness have not yet been attained. Of these four, the youth with a pig (*cf.* fig. 2), found at Sirolo, near Ancona, is the earliest. Though the attitude is natural and the modeling of the body very true to life, the rendering of the face and hair still shows signs of archaism; the disproportion-



FIG. 2
YOUTH CARRYING
A PIG

tionate length of the legs from the knees downward should also be noticed.

The female figure supporting a mirror (*cf.* fig. 3), is an excellent example of the period which immediately preceded the bloom of Greek art. The attitude with the raised right hand and the left holding up a fold of the garment is still the conventional pose of earlier works; but the modeling of the arms and neck and the rendering of the face, hair and drapery, already show great freedom. Moreover, her garment is not the elaborate Ionic chiton worn by earlier figures, for instance the archaic maidens of the Acropolis Museum, but the Doric peplos, hanging in simple, straight folds.

A still further advance is noticeable in the charming figure of a girl, from Macedonia (*cf.* fig. 5). Her attitude, with both arms raised to support the mirror disk and the right knee slightly bent, is one of absolute ease, and true regard is paid to the texture of the drapery which is no longer made to hide entirely the contours of the body beneath it.

The bronze bull from Dodona also belongs to the late archaic period (520-460 B. C.), and is an excellent example of the life-like treatment of animals during that epoch.

Bronze statuettes of the second half of the fifth century are comparatively rare and none of the recent accessions can be assigned to that period. To the fourth century B. C. belong probably two Greek mirrors, found in Greece, which illustrate the shape used at that time. The form consisting of a circular disk with a support in the form of a human figure had

by this time gone out of fashion and been supplanted by a new variety in which the polished disk has, instead of a support, a cover, the top of which is adorned with a relief. The reliefs on one of our two examples represent Eros, the other a female head in profile.

The school of Lysippos is represented by a statuette of Poseidon (or Zeus?) (*cf.* fig. 4). At least it is to that period that one is inclined to ascribe this figure,



FIG. 3
MIRROR

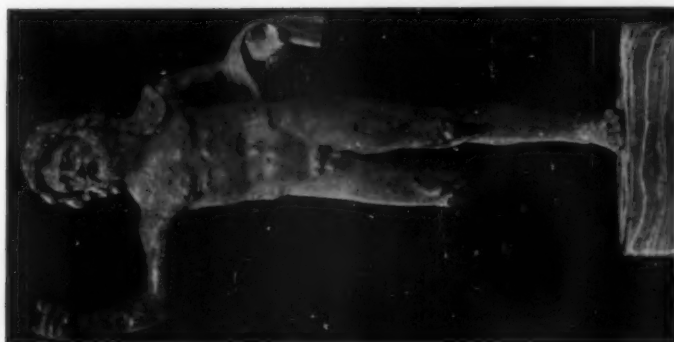


FIG. 4
POSEIDON

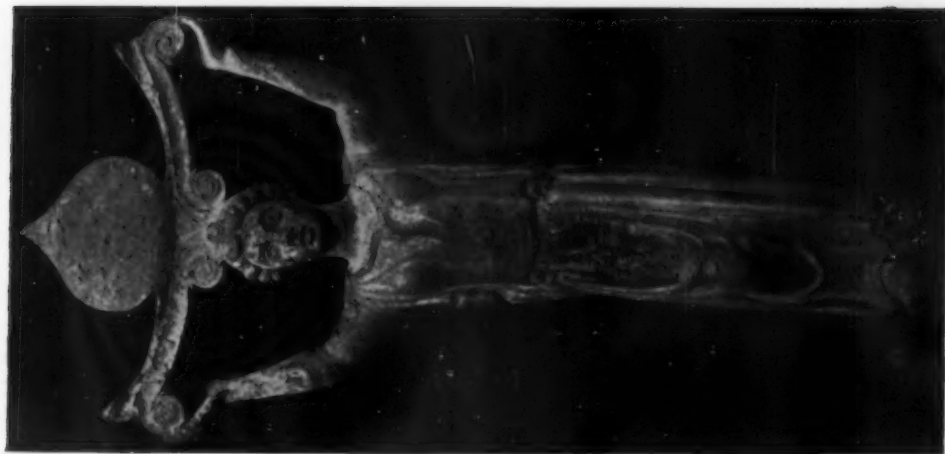


FIG. 5
MIRROR SUPPORT



FIG. 6
HERMES

which in its proportions illustrates the canon introduced by Lysippos, the chief features of which were a diminished squareness of body and a lengthening of the legs. A figure similar to this is in the British Museum (*cf.* Walters's *Catalogue of Bronzes* No. 274). The attributes are now lost, but it is probable that the right hand held a trident and the left a *phiale* or dolphin.

The two beautiful reliefs representing satyrs' heads (*for one cf.* figure 7), which once may have ornamented the centres of bowls, belong to the Hellenistic period (third or second century B. C.), the marvellous realism of their faces and the minute rendering of every detail are characteristic of that age.

Following closely upon the Hellenistic epoch came the spread of Roman sovereignty and the decline of artistic originality. But though the development of art stopped, artistic activity did not, and throughout the Empire we find local schools producing works which are clearly derived from earlier models, but often

slightly varied to suit the taste of a later time. The statuette of Hermes (*cf.* fig. 6) characterized as the swift messenger of the gods by the small wings on his head, is a Gallo-Roman bronze of the imperial period. It is of careful workmanship, but the hardness of the modeling is very apparent when we compare it with the other Greek bronzes.

The Greeks used bronze much more extensively than do we. The bronze greave and sword illustrate their fondness for it as a material for armor. The *hydria* (water-jug) is a superb example of its use for vessels, as is also the large archaic vase-handle. Very interesting is a bronze *strigil* or instrument used by athletes for scraping themselves; it is said to have come from Elis and is inscribed with the name of the owner, Agemachos, the late form of the *ε* and *μ* indicating that it cannot be earlier than about the third century B. C., and probably later. A beautiful bluish-green patina now covers it.

G. M. A. R.



FIG. 7
SATYR'S HEAD

RUBBINGS FROM ENGLISH MONUMENTAL BRASSES

C. DRURY E. FORTNUM in the South Kensington Museum Handbook on Bronzes says of "brasses," used for ceremonial purposes: "Engraved brass or latten plates, first imported from Germany and Flanders and known as 'Cullen (Cologne) plates,' were subsequently manufactured in England; their use, extending from the twelfth century, has never entirely ceased, a revival (both in England and the United States) having taken place within the last half of the nineteenth century.

"It is impossible to rate their archaeological value too highly as memorials of the manners, dress, and architecture of former times; or their importance as genealogical and historical records, for sometimes 'their witness lives in brass' and in that alone."

The collection of fifteen rubbings (impressions taken by rubbing superimposed paper with heel-ball) from brasses found in the county of Hampshire, presented to the Museum by Mr. James M. Constable in 1890, has been materially increased by the purchase of a collection of more than eighty rubbings from monuments in the counties of Berks, Bucks, Cambridge, Kent, Middlesex, Suffolk, Surrey, Sussex, Warwick and Worcester.

The Constable collection was made by H. D. Cole in 1888-9, with a process invented by himself, by which the exact appearance of the brass is rendered, and, all of the enamel colors, when they occur, reproduced. The rubbings are principally from brasses in the College Chapel and Saint Cross Hospital, Winchester; the earliest being from that in the Hospital church to the memory of the Master John de Campeden (1382), friend and executor of William de Wykeham, Bishop of Winchester. To quote the words of the Rev. James Morgan, its late owner, the collection recently purchased "represents the art of engraving this class of memorial from its commencement, through its rise and excellence, to its decay. It

recalls the fashions of the armor in which our forefathers fought in the battles of Crécy, Poitiers, Agincourt, the Wars of the Roses, the Commonwealth and in the time of the Restoration. It shows the varying fashions in dress of all classes of society, and the extremely elaborate and beautiful vestments in which were celebrated the Eucharistic Services of the Old English Church."

The manuscript catalogue, made by Mr. Morgan, which accompanies the rubbings, divides the collection into the following classes:

1. Military Brasses, from the earliest known in England, that of Sir John Daubernoun (1277), down to the latest known of a knight in armor, that of Sir Nicholas Toke (1680).

2. Ecclesiastical Brasses, representing the vestments of archbishops, bishops, mitred abbots, priors, priests, etc., from 1375 to 1580.

3. Civilian Brasses, including those to the ladies of knights, from that of Margaret de Camoys (1310), to those of the Greenwoods (1747-73).

Of special interest to us on this side of the Atlantic are copies of the Penn brasses (1597-1641), at Penn, in Buckinghamshire. From a branch of this family, settled in Wilts near Minety, was descended Admiral Sir William Penn, the father of the founder of Pennsylvania; the coat of arms found on two of these plates is found also on the great seal of the "Proprietor and Gouvernour of Pennsylvania," 1699.

J. H. B.

CATALOGUE OF MUSICAL INSTRUMENTS

WITH the issue of the third volume* the great work of listing and describing the musical instruments of the Crosby Brown Collection approaches its completion. Already five separate cata-

*Catalogue of the Crosby Brown Collection of Musical Instruments of all nations. III. Instruments of Savage Tribes and Semi-civilized Peoples. Africa, Oceania, America, Pt. I., Africa-New York, 1907.

logues of portions of this valuable gift are accessible to the general public and when descriptions of the specimens from Oceania and America have been issued—which we understand will appear as addenda to the present catalogue—the rich ethnographical and educational information which the collection affords will be open to all. We are glad to see that in the arrangement of the African specimens a definite classification and order from a musical standpoint has been followed. This method, also adopted in the Museum of the Brussels Conservatory of Music, is certainly preferable in a purely musical collection to the usual ethnographical arrangement; for here the different forms of each class of instrument are set out side by side so that the student who desires to trace the varieties of the lyre, for instance, or of the flute, employed throughout the continent has the whole subject spread as a picture before his eyes, whilst in the index he will find the various classes of instruments grouped under their particular provinces and districts. It is evident from a perusal of the catalogue that the collection is particularly complete in the various forms of the *kissar*, the *marimba* and the *zanze*; there is also a representative series of musical bows and a fine display of the drums and ivory horns so characteristic of the African tribes.

A short but useful preface sums up certain deductions which arise from such a survey as is here afforded and we observe that the Arabian and Oriental influences which have introduced many of the more elaborate forms—especially in Egypt and on the Northern coast—are carefully noted. It has been impossible, we presume, to trace the actual locality from which some of the specimens have been received and if this is impracticable, it is better that these specimens should remain unattached to any particular district; but their ethnographical value thereby is naturally much diminished. Excellent illustrations are given not only of many of the exhibits, but of the manner in which they are played by the natives. Only those who have had to produce such

a detailed list as this can realize the difficulty and laborious nature of the task, and we heartily congratulate the compiler on the result. F. W. GALPIN.

DEPARTMENT OF EGYPTIAN ART

IN 1903 excavations were begun by Edouard Naville, on behalf of the Egypt Exploration Fund, at Dêr el-Bahari, on the west bank of the Nile, at Thebes, immediately south of the great temple of Queen Hatshepsut. This work, which is still in progress, has resulted in the uncovering of another and earlier temple than that of Hatshepsut, constructed under King Neb-hepet-Ra Mentuhetep, of the eleventh dynasty. In type this earlier temple is similar to that of Hatshepsut, consisting of a series of terraces with a central ramp or ascent, the terraces being faced by colonnades, and decorated with scenes in painted relief.

In the work of the past season (1905-1906), many fragments of these reliefs were recovered, and the Museum has recently received as a gift from the Fund a considerable number of these fragments, some of which are now shown in the Room of Recent Accessions. They consist principally of representations of birds and plants, from hunting and water scenes, fragments of border patterns of *Kheker* ornament, and the representation of the protecting goddess Nekhebet, in the form of a vulture.

In their perfect condition of preservation these reliefs are almost unique examples of Egyptian temple-sculpture of the eleventh dynasty, and will fill an important place in our collection.

In addition to these examples of relief sculpture, the Museum has also received from the results of last year's work at Dêr el-Bahari, a squatting statue, in gray granite, of the scribe Netjem, a priest of the temple of King Merenptah, of the nineteenth dynasty. The statue is in good condition, and is characteristic of the best work of the sculptors of the early New Empire. This has also been placed on exhibition in the Room of Recent Accessions.

A RECENT LOAN

THE two pictures by Frans Hals which Mr. J. P. Morgan has lent to the Museum have been placed on exhibition in Gallery 24. They are portraits of a man and of a woman, seated, three-quarters length. The canvases are signed with a monogram and dated 1643.

Of all the art treasures brought to America, few are more precious than these magnificent pictures. They were painted when the artist was between sixty and sixty-four years of age, and had reached the apex of his productive career. His early impetuosity, though not by any means lacking, is in these works restrained and reserved, and the former definite colors have given place to sober and harmonious greys and browns, and all variations in the flesh colors have been ignored. The faces and hands are modeled with only a supple and nervous line of almost positive black.

The sitters, a Heer Bodolphe and his wife, are dressed in black except for the fur with which the woman's dress is trimmed, and their white ruffs and wristbands. The background for both pictures is the same brownish wall. These austere color arrangements have breadth and distinction worthy of Velazquez.

The man is a staid and rather clerical-

looking gentleman, who, despite his seventy-three years, has about the corners of his mouth and in his eyes an expression that might betoken joviality of a seemly sort at times. Vrouw Bodolphe, however, lacks any sense of humor; her seriousness and virtuous self-satisfaction have been brought out by the artist in a good-natured and amused manner. These qualities are distinctly shown in the face and attitude and by the hands as much as anything else. They are the hard-working hands of the irreproachable housewife—so different from the clasped hands of the genial lady whose picture, also by Hals, hangs on the opposite wall.

For characterization and technical skill Hals is justly ranked among the greatest masters, and it would be difficult to find among all his pictures any stronger characterization or more certain handling than in these works. In the woman's portrait particularly, the reality of the person is startling. He has chosen those traits which are significant, and in his art so insisted on them that the onlooker, endowed for the instant with Hals' marvelous power of vision, finds afterward that this shrewish old Dutch lady who was seventy-two years of age in 1643 is more real in his memory than the familiar friend he has met and talked to within the last fortnight.

B.B.





THE NATIVITY, BY FIORENZO DI LORENZO

PRINCIPAL ACCESSIONS



THE SEER

BY WILLIAM SERGEANT KENDALL

THE HEARN FUND.—Mr. George A. Hearn's gift of one hundred and twenty-five thousand dollars, the income of which is to be used for the purchase of paintings "by persons, now living, who are, or may be at the time of purchase, citizens of the

United States," was made a year ago in January. As this Fund did not begin to produce income until about July, Mr. Hearn, with characteristic generosity, offered to take so much as accumulated in 1906 in payment for the following five pictures, and also to present a picture by George de Forest Brush, entitled, "In the Garden." The paintings have now been hung in Gallery 13, which is devoted to works of the American School, and where are hung also the pictures of Mr. Hearn's gift, made when the Fund was established.

The painters represented in the new accessions, with the subject of their pictures, are given below.

Frank W. Benson. Born in Salem, Mass., in 1862.

"Portrait of a Lady." Dated 1901.

William Merritt Chase. Born in Franklin Township, Ind., in 1849.

"Seventeenth Century Lady."

William Sergeant Kendall. Born in Spuyten Duyvil, New York, in 1869.

"The Seer."

Douglas Volk. Born in Pittsfield, Mass., in 1856.

"The Young Pioneer." Dated 1903.

Frederick Ballard Williams. Born in Brooklyn, N. Y., in 1871.

"L'Allegro." Dated 1903.



IN THE GARDEN
BY GEORGE DE FOREST BRUSH



THE BOUQUET OF OAKS, BY CHARLES H. MILLER.—This gift from Mr. W. T. Evans, which was announced in last month's Bulletin, has been on exhibition in the Room of Recent Accessions and will shortly be placed in Gallery 12. It is a picture of a distinctly American subject showing a clump of oaks under a grey sky. There are some figures in the foreground.

Charles H. Miller was born in New York in 1842, and has been a member of the National Academy since 1875. "The Bouquet of Oaks" is a view at Jamaica, Long Island, and was painted in 1884.

A "NATIVITY" BY FIORENZO DI LORENZO has been purchased out of the income of the Rogers Fund and will be on exhibition in the Room of Recent Accessions during the month. It is a small but very good example

of the work of this little-known master of the Umbrian School, who was born at Perugia about 1440, and died after 1521. He was probably a pupil of Benedetto Bonfigli, but his style was influenced by the Florentines, notably Benozzo Gozzoli.

The principal group in the picture follows pretty closely in arrangement the Florentine manner in vogue at the time. It is the landscape that shows on either side of this group that particularly distinguishes the painting and proclaims by its charm and grace the Umbrian source of the work. There is a view of a city on the right which might be Perugia, and near it a shepherd pipes to his flock. On the left are mountains and hills with a glimpse of a castle beside a lake before which an angel appears to another shepherd.

NOTES

PHOTOGRAPHS.—In the March number of the Bulletin, we reported the anticipated visit of Mr. Adolph Braun of the well-known firm of photographers, Braun, Clément & Co., for the purpose of photographing the paintings of the Museum, in their carbon process. Mr. Braun, a grandson of the founder of the house, came to America and photographed not only the Museum's pictures, but also those in the galleries at Boston, Chicago and other places. He photographed several private collections as well. The addition of the paintings in these galleries to the list of Messrs. Braun, Clément & Co.'s publications marks an event of importance to the student of painting, and especially to the European student, since it gives an opportunity for the study of important pictures hitherto inaccessible except through prints made by local photographers.

During the past summer the Detroit Publishing Co., also, have made photographic negatives from many of the paintings in the Museum, and their carbon and platinum prints, in large and small sizes, will soon be placed on sale.

Besides these, and the photographs made by Pach Brothers, which have been on sale for many years, several other well-known photographers will soon be represented on our lists.

THE RE-ARRANGEMENT OF THE BISHOP COLLECTION OF JADE.—The collection of jade and other hard stones which became the possession of the Museum through the bequest of the late Heber R. Bishop, has been re-arranged, and the cases containing the objects brought from the walls, where they formerly stood, into the centre of the room, thus affording facilities for the examination of each specimen under improved conditions of light and space. The collection itself seems increased under the new arrangement as, instead of a view of but one side of the jades as heretofore, the four sides of each are now exposed.

THE INFORMATION DESKS.—Attention is called to the desks at each entrance to the Museum where photographs, made by the Museum photographer as well as those made by the photographers mentioned

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above, and catalogues of the Museum publications, are sold, and where all information concerning the Museum and its collections is given by the officers in charge.

THE LIBRARY.—The additions to the Library during the past month were as follows:

By purchase.....89 volumes
By presentation.... 8 volumes

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The names of the donors are: America Art Association; American Institute of Architects; Art Institute of Chicago; Mr. George Hall Baker; Boston Art Club; Dr. Justus Brinckman; Brooklyn Institute of Arts and Sciences; Brooklyn Public Library; Carnegie Foundation for the Advancement of Teaching; Carnegie Institution of Washington; Cornell University; Detroit Museum of Art; Prof. Julius Euting; Mr. Henry A. Hartman; McDougall

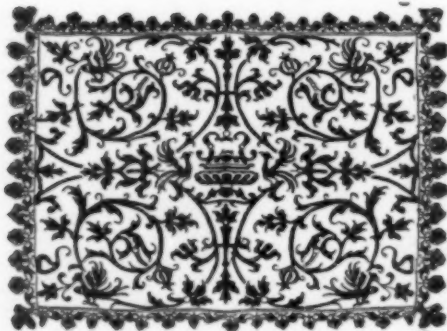
Hawkes, Esq.; Mr. George A. Hearn; Librarian of Congress; Hon. George B. McClellan; New York State Library; New York Zoological Society; Mr. Garrett Chatfield Pier; Pratt Institute Library; St. Louis Museum of Fine Arts; and the University of Texas.

Twelve photographs have been received from Señor El Marqués de San Feliz, and one from Mr. Edward D. Adams.

The attendance during the month was 129.

ATTENDANCE.—The following table shows the number of visitors to the Museum during December of 1906 and 1905:

	1905	1906
18 Free Days.	27,466	17..... 23,826
8 Evenings....	1,347	9..... 792
5 Sundays....	21,897	5..... 21,845
8 Pay Days....	2,708	9..... 2,553
	53,418	49,016



COMPLETE LIST OF ACCESSIONS

DECEMBER 26, 1906, TO JANUARY 28, 1907

CLASS	OBJECT	SOURCE
ANTIQUITIES—Classical	Two Greek bronze mirrors; one Mycenaean gem in onyx	Purchase.
ARMS AND ARMOR—German . . .	One iron spur, fourteenth century; two spanners for wheel-lock gun; one headsman's sword, with certificate from Stuttgart; three powder-horns, seventeenth century; two powder-horns, eighteenth century; one court sword, with steel hilt and shagreen scabbard, late eighteenth century; one iron gorget, seventeenth century; two black morions, with raised bands, Bavarian type; one pair of inlaid Saxon wheel lock pistols, late sixteenth century; one pair of flint-lock pistols, with revolving barrels, eighteenth century; one wheel-lock rifle, stock richly inlaid, sixteenth or early seventeenth century; one match-lock gun with long barrel, sixteenth century; one richly inlaid crosspiece with winder and seven quarrels, sixteenth century	Gift of Mrs. Ridgley Hunt, in the name of the late William Cruger Pell.
ARMS AND ARMOR—Japanese . . .	One war hat, in iron, by Moichin	Purchase.
ARMS AND ARMOR—Persian . . .	One small battle-axe, with bronze gilded handle	Gift of Mrs. Ridgley Hunt, in the name of the late William Cruger Pell.
ARMS AND ARMOR—Scottish . . .	One claymore, early nineteenth century	Gift of Mrs. Ridgley Hunt, in the name of the late William Cruger Pell.
CERAMICS—Chinese	One large Cochin vase	Purchase.
CERAMICS—Japanese	One small pottery teapot; one large pottery tea-pot; one ceremonial tea-bowl; one tea-bowl, marked "Yoizo, 1800"; two small decorated bowls; one saké bottle, with decoration	Purchase.
GLASS—Stained	A panel from a window, Swiss	Gift of Messrs. Duveen Bros.
LACQUERS—Japanese	Two carpenter's chalk lines, in red and black lacquer	Purchase.
LEATHERWORK—Italian	Book-cover of stamped and gilded leather	Gift of Mrs. Ridgley Hunt, in the name of the late William Cruger Pell.

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COMPLETE LIST OF ACCESSIONS—DECEMBER 26, 1906 TO JANUARY 28, 1907—*Continued*

CLASS	OBJECT	SOURCE
MEDALS AND PLAQUES—American.....	Eight bronze medals of George Washington; one bronze medal of Gilbert Stuart; one bronze medal of Benjamin Franklin; one bronze medal of John Paul Jones	Gift of Mr. and Mrs. Frederick S. Wait.
	One silver plaque in commemoration of John Paul Jones, by Victor D. Brenner	Gift of Mr. Edward D. Adams
METALWORK.....	Four hundred and fifty seven silver and silver-gilt souvenir spoons from various countries.....	Gift of Sir William H. Redding.
	A collection of pewter, comprising thirty-one British and three Dutch pieces.....	Purchase.
METALWORK—Dutch.....	One old iron chest.....	Gift of the German-American Insurance Co.
METALWORK—French.....	One small back of a fireplace.....	Purchase.
METALWORK—German.....	Two pewter tankards, dated 1718 and 1692; twelve wrought-iron candlesticks, three wrought-iron broilers ...	Gift of Mrs. Ridgley Hunt, in the name of the late William Cruger Pell.
METALWORK—Japanese.....	One bronze ornament—a Pilgrim's staff; one pewter tea-jar, one iron writing-box, two bronze water-holders for writing-box.....	Purchase.
MUSICAL INSTRUMENTS.....	One piano, Amsterdam, early nineteenth century.....	Gift of Mrs. John Crosby Brown.
PAINTINGS—American.....	"In the Garden," by George de Forest Brush.....	Gift of Mr. George A. Hearn.
	"Seventeenth Century Lady," by William M. Chase; "The Seer," by William Sergeant Kendall; "The Young Pioneer," by Douglas Volk; "L'Allegro," by F. Ballard Williams; "Portrait of a Lady," by F. W. Benson.....	Purchase.
PAINTINGS—Italian.....	"Nativity," by Fiorenzo di Lorenzo...	Purchase.
REPRODUCTIONS—English....	Eighty rubbings of military, ecclesiastical, and civilian monumental brasses	Purchase.
SCULPTURE—American.....	Small bronze group: "The Fight," by E. W. Deming.....	Purchase.
	Relief of George Washington, cast in bronze, from an early papier-maché original. (Added to the Huntington Collection.).....	Gift of Mr. William F. Havemeyer.

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COMPLETE LIST OF ACCESSIONS—DECEMBER 26, 1906 TO JANUARY 28, 1907—*Continued*

CLASS	OBJECT	SOURCE
SCULPTURE—French.....	Statue of a burgher, in Caen stone, fifteenth century.....	Purchase.
TEXTILES—Italian.....	One large embroidered altar frontal, seventeenth century; one small embroidered panel, seventeenth century; one embroidered <i>Devant d'Autel</i> , early seventeenth century; one small panel, seventeenth century; one appliqué embroidery on velvet, seventeenth century; one Renaissance tapestry, seventeenth century	Purchase.
WOODWORK—French.....	Two carved wood credences, Gothic ...	Purchase.
WOODWORK—German.....	A distaff—stand, seventeenth century; an upright spinning-wheel of the eighteenth century	
	A wood-carving, "Madonna and Child.".....	Gift of Mrs. Ridgley Hunt, in the name of the late William Cruger Pell.

LIST OF LOANS

DECEMBER 26, 1906 TO JANUARY 28, 1907

CLASS	OBJECT	SOURCE
CERAMICS—Chinese.....	Twenty-two porcelain vases	Lent by Mr. J. Pierpont Morgan.
CERAMICS—Italian.....	One "Gubbio" plate, marked "1532" ..	Lent by Mr. Rutherford Stuyvesant
METALWORK—French.....	An iron plaque, "Apollo driving the Horses of the Sun," eighteenth century .	Lent by Mr. C. de R. Howland.
PAINTINGS—English.....	"The Duke of Gloucester," by Sir William Beechey.....	Lent by Mr. Kenneth Frazier.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Published monthly, under the direction of the Secretary.

Subscription price, one dollar a year; single copies ten cents.

Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

President,	J. PIERPONT MORGAN
Vice-Presidents,	DARIUS O. MILLS.
	JOHN STEWART KENNEDY.
Secretary,	ROBERT W. DE FOREST.
Treasurer,	JOHN CROSBY BROWN.
Honorary Librarian,	WILLIAM LORING ANDREWS

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Director,	SIR C. PURDON CLARKE.
Assistant Director,	EDWARD ROBINSON.
Curator Emeritus,	GEORGE H. STORY.
Curator of Paintings,	ROGER E. FRY.
Curator of Arms & Armor,	BASHFORD DEAN.
Curator of Metal Work,	JOHN H. BUCK.
Registrar,	P. H. REYNOLDS.
Assistant Treasurer,	THOMAS D. DUNCAN.
Librarian,	WILLIAM CLIFFORD.
Assistant Secretary,	HENRY W. KENT.

MEMBERSHIP

BENEFACTORS, who contribute or devise...	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	51,000
FELLOWS FOR LIFE, who contribute.....	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of	100
SUSTAINING MEMBERS, who pay an annual contribution of	25
ANNUAL MEMBERS, who pay an annual contribution of	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request to any lecture given by the Trustees at the Museum.

The Bulletin and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation

to any general reception, and whenever their subscription in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further information see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily, from 10 A. M. (Sunday from 1 P. M.) to 5 P. M. Mondays and Fridays from 8 to 10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 5 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an older person.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership ticket. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays. For further information see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Index to the Collections will be found useful for those desiring to locate a special class or collection of objects. It can be purchased at the door.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 12,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

CATALOGUES

The catalogues of the Museum collections, now in print, number seventeen. These are for sale at the entrances to the Museum, and at the head of the main staircase. They are supplied to Members free, on personal application at the Museum.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including applications for photographs of objects not kept in stock, may be addressed to the Assistant Secretary.

Photographs by Pach Bros., the Detroit Publishing Co., and Braun, Clement & Co., of Paris are also on sale.

	Carbonettes	Silver
Size measuring 8 x 10 inches,	\$.40	\$.20
Size measuring 10 by 12 inches,	.75	.40
Size measuring 11 x 14 inches,	.90	.50
Size measuring 18 x 22 inches,	3.00	

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte, from 10 A. M. to 5 P. M., and table d'hôte, from 12 M. to 4 P. M.